



SOUNDSPIRAL

Performance Research Showcase

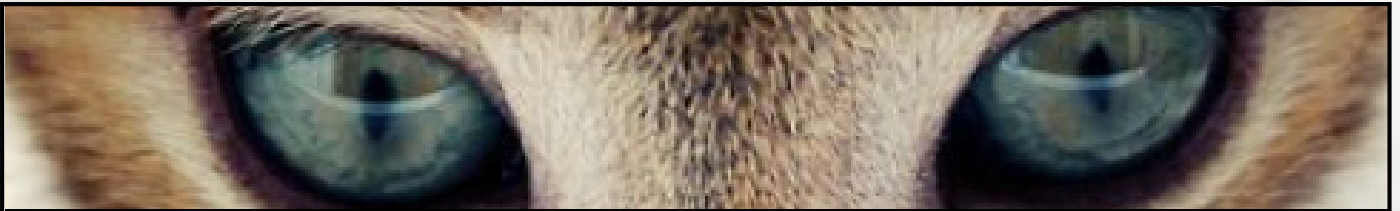
27 October - 1 November



Advanced  
**MA/MFA**  
Choreographing  
**Live Art**

**Lincoln**  
**Performing**  
**Arts Centre**

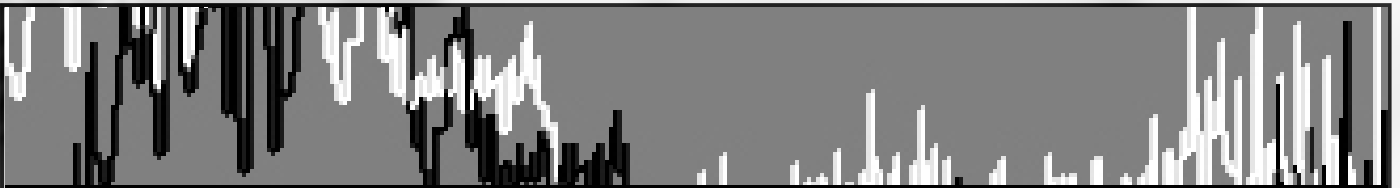
[www.gnarlfest.com](http://www.gnarlfest.com)



**KAYLA BOWTELL:** Daily

27.10.2014, 10:30-12:00

The one rule of the space is that the practice supports our willingness to be seen without necessarily creating actions that draw attention to be seen. By opening up my daily practice I become willing to be seen 'in practice'. You are welcome to join in or share the space to undertake your own daily practice.



**DUNCAN CHAPMAN:** An experiment in frozen sound

27.10.2014, 15:00-16:00

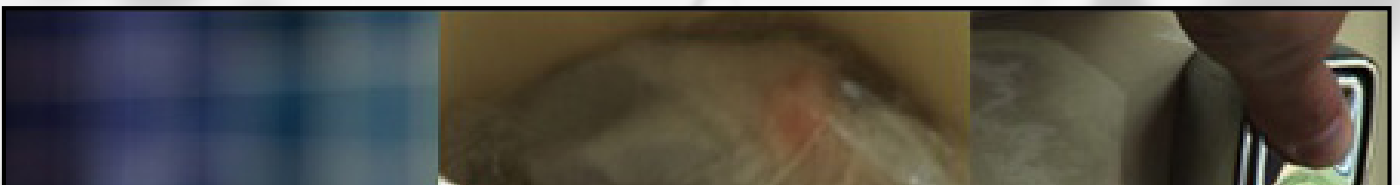
This is part of a long term research project investigating what are the elements that give sounds their specific character (in this case a piece of Classical Orchestral Music: fragment of Bruckners 7th symphony).



**BILJANA BOSNJAKOVIC:** Hyperouranios

28.10.2014, 16:30-17:30

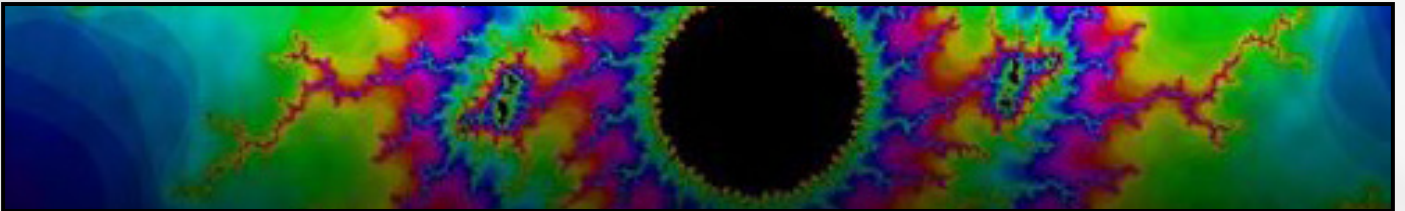
In Plato's "Phaedrus", Socrates talks about the threefold existence of our soul, torn between the effort to reach beyond the heaven and the carnal desire that pulls us back to earth. This work is a struggle between me and me: the effort to fly & the abandon to the animal instincts.



**KAREN SAVAGE:** Fading-Feminism-Practice-Process

28.10.2014, 12:00-13:30

The work incorporates elements of visual art, film, video and performance, exploring issues around identity; in particular thoughts and concerns about womanhood. Here you will experience 'between' a montage of the images.



**DAZ DISLEY:** Bounce

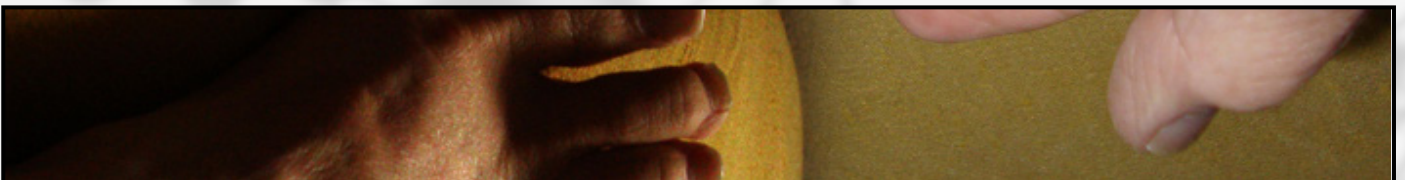
29.10.2014, 11:00-13:00

An improvised meditative sound performance using voice, found-sounds and software exploring the spatial and live-looping potential of the SoundSpiral.

# Guttersnipe

**MARY O'NEIL & ANGELA BARTRAM:** Translating Rage 29.10.2014, 15:00-16:00

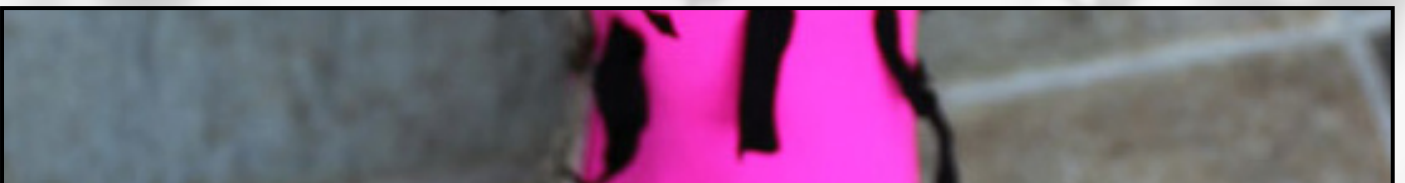
Two women stand either side of a screen and give a lecture. Projected on the screen behind them is a series of changing words. These words, abusive, vulgar, shocking and angry suggest an anger the women do not express. Instead they offer definitions, translations of the vulgar and abusive, that in their historic etymology give meaning to the terms beyond the colloquial



**SALLY LEMS福德:** Pigs of a time

30.10.2014, 10:30-12:30

The audience witnesses the storytelling and relates it to their own histories or future desires as the artist massages their toes in turn. In another dimension, Pigs of a Time plays with intimacy in a public arena. Who will dare?



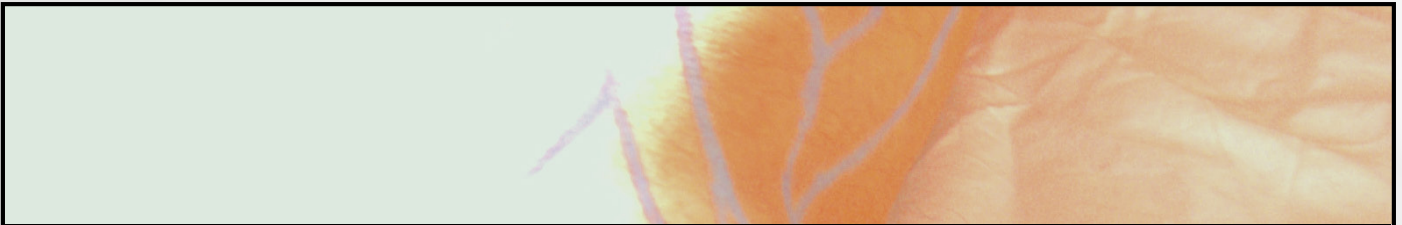
**SOPHIE CERO:** SUPERsize

30.10.2014, 13:00-14:30

Is she a bird? Or is she just plain?

A SUPERsize superhero needs YOUR help to inflate her massive ego as she reveals her master plan.





**ANTONIO DE LA FE:** Make me cool

30.10.2014, 16:00-17:30

A script drives the action; a guest from the audience is invited into a pact to read it and so deliver a set of instructions to me. Who's responsible for the actions taken? Will the guest respect the pact? How far will the piece go?



**ANNIE MORRAD & IAN MCARTHUR :** Umwelten plus

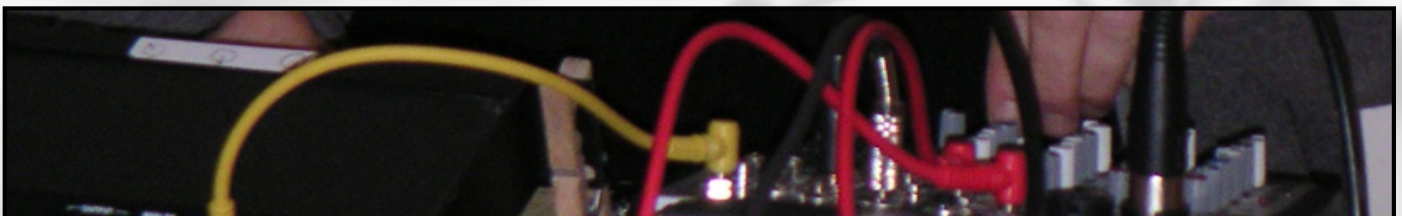
31.10.2014, 11:00-13:30

Interwoven structures of sound regenerate intervallic forms and define architectural spaces. A dichotomy occurs when live saxophone meets generated sound, casting a pronounced affect that carries the work into new dimensions and directions.



**SIMON LE BOGGIT:** Quantum Soup Solo Male Voice Choir 31.10.2014, 16:00-17:30

An algorithmic music composition - instantaneously computer generated throughout the performance - with Simon receiving instructions about what to sing via earphones. The voice is electronically repeated until its growing layers create the glorious cacophony of a full choir.



**JEFF CLOKE:** Resonation

01.11.2014, 11:30-13:30

Short spoken texts devised by members of the audience are transformed using the SoundSpiral into beautiful spectral soundscapes.